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(Prices current September 2008)

3

VIOLINO PRIMO

QUARTETTO I

Allegro ma non troppo

413

SottoVoce

Andante con Espressione

Poco f

Pz

f

fz

30

P

40.

sf

P

f

P

50

3

P

1

0.

Tempo di Menuetto

P

f

9

2. 7. 1991

f

f.

7

P

0

f

P

5

413

VIOLINO PRIMO

Allegro ma non troppo

Measures 1-110. Dynamics: *f*, *ff*, *P*, *Cres*. Articulations: accents, slurs. Measure numbers: 10, 20, 30, 40, 50, 60, 70, 80, 90, 100, 110.

Fin

VIOLINO PRIMO

Measures 60-100. Dynamics: *f*, *ff*, *P*, *Cres*. Measure numbers: 60, 70, 80, 90, 100.

QUARTETTO II

Allegretto

Measures 1-20. Dynamics: *f*, *P*. Measure numbers: 10, 20.

Voltri Subito

VIOLINO PRIMO

1

30p

40

P

f

50

P

f

60

70

80

90

100

Sotto Voce

Andante

Rinf P

110

120

130

140

150

160

170

180

190

200

210

220

230

240

250

260

270

280

290

300

310

320

330

340

350

360

370

380

390

400

410

420

430

440

450

460

470

480

490

500

510

520

530

540

550

560

570

580

590

600

610

620

630

640

650

660

670

680

690

700

710

720

730

740

750

760

770

780

790

800

810

820

830

840

850

860

870

880

890

900

910

920

930

940

950

960

970

980

990

1000

413

VIOLINO PRIMO

f

60

3

P

f

70

80

P

10

Cantabile

20

f

30

40

50

60

70

f

P

413

VIOLINO PRIMO

QUARTETTO VI

Allegretto

413

VIOLINO PRIMO

413

VIOLINO PRIMO

QUARTETTO III

Allegro ma non troppo

10 20 30 40 50 60 70 80 90 100

413

VIOLINO PRIMO

40 50 60 70 80 90 100 110

413

QUARTETTO V

Moderato

QUARTETTO V *Violino I RIMO*

Moderato

1 30 40 50 60 70 80 90 100

P f P f P f P f P f P f

Sotto Voce

Andante non troppo Allegro

mf sf P f mf sf P f

Sotto Voce

413

5

Adagio ma non troppo

VIOLINO PRIMO

Adagio ma non troppo

Piano

Allegretto

Fin 1

Dal Segno al Fine, then back to bar 62

Dal Segno

413

VIOLINO PRIMO

QUARTETTO IV

Allegro

10

VIOLINO PRIMO

QUARTETTO IV

Allegro

1 30 40 50 60 70 80 90 100

Sotto Voce

Andante

413

VIOLINO PRIMO

11

VIOLINO PRIMO

Allegro

110 120 130 140 150 160 170 180 190 200

Piano

Vivace

Adagio Come Prima

Adagio Come Prima

100

413

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VIOLINO SECONDO

QUARTETTO I

Allegro mà non troppo

10

3 pp f

20 p f

30 p Cres:

40 f p

50 f p

60 p f

10 p f

20 p f

30 f p

413

VIOLINO SECONDO

5

40
rinf
P
f
P
Piano
Tempo di Minuetto
20
30
40
50
60
70
80
90
100
P
f
P
f
P
Cres: f ff f P
P
f
P
f
P
1 2
1 2

6 VIOLINO SECONDO
 QUARTETTO II

Allegretto

10 20 30 40 50 60

Sottovoce
 Andante
 rinf P

413

VIOLINO SECONDO

15

40 50 60 70 80 90 100 110

2 mezza voce
 Allegro ma non troppo

Cres f Fine

413

VIOLINO SECONDO

QUARTETTO VI

Allegretto

10

20

30

40

50

mezza voce

Cantabile

20

30

413

VIOLINO SECONDO

30

40

50

60

70

80

90

Piano

Allegro ma non troppo

10

20

30

40

50

60

70

80

90

Fine

Dal Segno

413

QUARTETTO III

Allegro mà non troppo

10 20 30 40 50 60 70 80 90 100 110 120 130

Adagio mà non troppo

413

Sotto voce

Andante mà non troppo Ad.

10 20 30 40 50 60 70 80 90 100 110 120 130

Un poco Vivace

413

VIOLINO SECONDO

QUARTETTO V

Solo

Moderato

10 1

20 30

40 50

60 70

80 90

100

413

VIOLINO SECONDO

Piano

Allegretto

10 20

30 Fin

40 50

60 70

80 90

100 110

120 130

140

Dul Segno

413

VIOLINO SECONDO

QUARTETTO IV

Allegro

10

20

30

40

50

60

70

80

90

100

413

VIOLINO SECONDO

6

Andante Sotto voce

P rinf

P rinf P

Piano

Vivace

1

1

1

413

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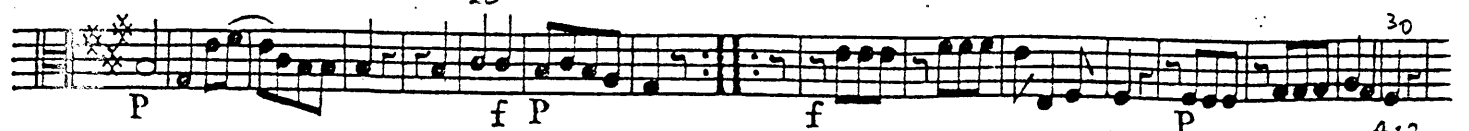
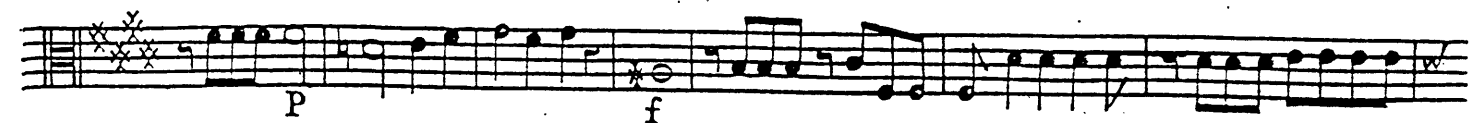
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V I O L A

QUARTETTO I

Allegro ma non troppo



V I O L A

5

Violin score for a Minuet, measures 1-100. The score is written for a single violin in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Tempo di Minuetto'. The score consists of 100 measures, with measure numbers 10, 20, 30, 40, 50, 60, 70, 80, 90, and 100 indicated above the staff. The dynamics range from piano (p) to fortissimo (ff), with crescendos and decrescendos. The piece ends with a double bar line and repeat signs. The score is marked with 'rinf' (rinforzando) at measure 40 and 'Cres:' (crescendo) at measure 70.

QUARTETTO II

Allegretto

Solo

Sotto voce

Andante

413

Allegro mà non troppo

Cres.

Fine

413

QUARTETTO VI

Allegretto

10 20 30 40 50 60 70 80

mezza voce

Cantabile

413

30 40 50 60 70 80 90 100

Piano

Allegro ma non troppo

413

* 1st & 2nd time Da Capo

V I O L A

QUARTETTO III

Allegro mà non tanto

P

10

f

20

30

P

40

1

2

f

50

60

70

80

90

P

100

f

Adagio mà non troppo

10

20

rinf 30

P

f

P

f

P

f

P

f

413

V I O L A

30

f

P

mf

f

P

40

P

mf

10

f

20

P

30

f

P

40

1

f

P

50

mf

f

60

1

70

P

f

P

P

80

f

P

90

f

P

100

f

110

1

120

f

413

V I O L A

QUARTETTO V

Moderato

4
Solo

20
f p

30
f p

40
Solo

50

60
Solo

70

80

90
p f

100
p

Sotto voce
Andante ma non troppo Adagio
f p f

20
p mf p rinf p

413

V I O L A

40
f p f p

50

60

Piano
Allegretto
f

10

20
Cres: f

30
Fine

40
p

50
f p

60
f p

70
f

80
Cres:

90
p

100
f

110

120

130
f p

140
f p

Dal Segno fin
al Fine

413

V I O L A

QUARTETTO IV

Allegro

10

20

30

40

50

60

70

80

90

100

P

f

P

413

V I O L A

Sotto voce

Andante

6

20

30

40

50

60

70

80

90

100

P

rinf

P

P

f

P

413

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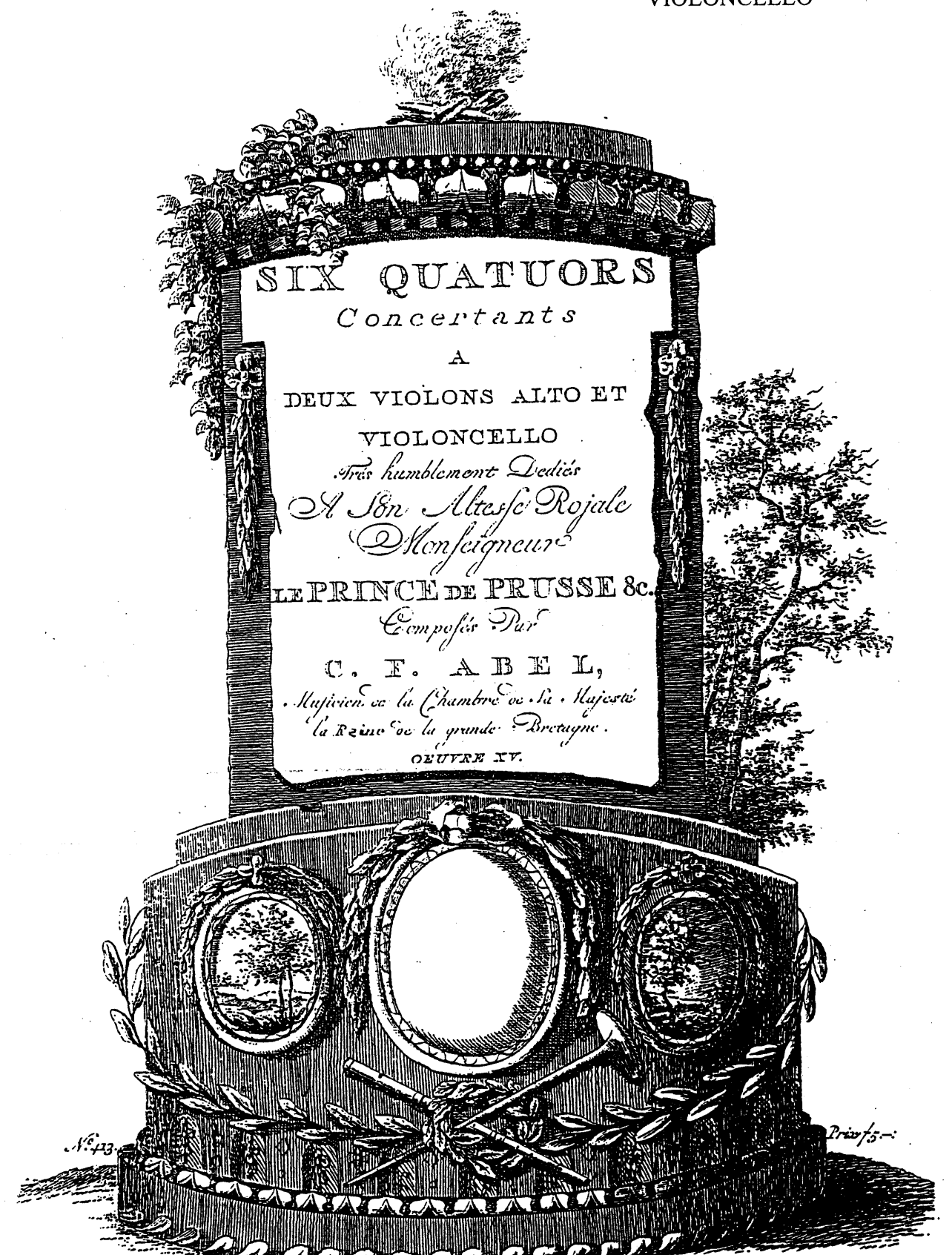
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VIOLONCELLO

QUARTETTO I

Allegro ma non troppo

10

20

P

f

30

Cres

ff

40

P

f

50

P

f

60

P

f

Sotto Voce

Andante con Espressione

m f

Poco f

10

20

P

P

f

P

41s

VIOLONCELLO

5

30
P

40
Rinf P

50
f P

10
P
Tempo di Menuetto f P

20
f P f P

30
P

40
P

50
P f

60
P Cres

70
f ff f P

80
f

90
f

100
P f

413

VIOLONCELLO

QUARTETTO II

Allegretto

Solo

10

Solo

Solo

20

p

1

2

f

30

Solo

3

40

50

f

Solo

60

Solo

P

Sotto Voce

Andante

10

413

VIOLONCELLO

30

1

2

tasto Solo

40

50

tasto Solo

60

f

p

70

10

Allegro ma non troppo

20

p

f

30

p

f

f

40

tasto Solo

50

p

60

f

70

80

Unis

p

tasto Solo

Cres

90

f

f

p

100

f

p

110

f

p

f

p

tasto Solo

Fin

413

VIOLONCELLO

QUARTETTO VI

Allegretto

Mezzo Voce

Cantabile

413

VIOLONCELLO

Allegroman non troppo

413

VIOLONCELLO

QUARTETTO III

Allegro ma non tanto

10

f

20

P

30

40

50

60

f

70

80

90

100

10

20

30

P

f

P

413

Adagio ma non troppo

VIOLONCELLO

20

mf

f

30

P

40

mf

f

10

mf

f

20

P

f

30

Solo

40

P

50

mf

f

60

Solo

70

P

f

P

f

P

80

f

mf

90

f

P

f

100

Solo

110

1

f

P

413

VIOLONCELLO

QUARTETTO V

Moderato.

10

P

f

Solo

20

30

P

40

Solo

50

60

f

70

1

3

Solo

80

90

P

100

P

Sotto Voce

Andante non troppo Adagio_{inf}

f

f

10

P

f

P

VIOLONCELLO

40

50

60

P

Allegretto

10

f

20

P

30

Fin

Cres

f

40

P

50

f

60

P

70

80

P

90

P

100

f

110

P

120

f

P

130

f

P

140

f

P

Dal Segno

VIOLONCELLO

QUARTETTO IV

Allegro

10 20 30 40 50 60 70 80 90 100

f P f P sf

VIOLONCELLO

SottoVocce

Andante

10 20 30 40 50 60 70 80 90 100

P Rinf f sf Piano

Karl Friedrich Abel (1725-1787) was a German viola da gamba player and composer, a pupil of his father and of J.S.Bach at Leipzig. His first position was with the Dresden court orchestra under Hasse but in 1759 he came to London, introducing himself to the public with a recital of his own compositions on gamba, harpsichord and the newly invented pentachord. He received assistance from the Duke of York and in 1865 became chamber musician to Queen Charlotte at a salary of £200 a year. When J. S. Bach's youngest son Johann Christian came to London in 1762 Abel joined him in promoting a series of public concerts at which Haydn's symphonies were given their first English performances. Together they acted as mentors to the boy Mozart when he was in London in 1764/5 and Mozart made a copy of Abel's Symphony in E flat Op.7, a work which was consequently regarded for many years as Mozart's own (K.18).

This Op. 15 set of quartets published in 1780, just one year before Haydn's Op.33 set, is interesting in shewing the persistence of the baroque trio sonata tradition into the classical string quartet period. Although only string instruments are specified on the title page the cello part was originally figured, indicating that the composer envisaged the possibility of the participation of a keyboard. And in playing them one must bear in mind that in that tradition an appoggiatura was used to indicate to the keyboard player that the note did not form part of the harmony It was not an ornament and should be played for its written length.

MERTON MUSIC

Carl Friedrich
ABEL

Six String Quartets Op. 15

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